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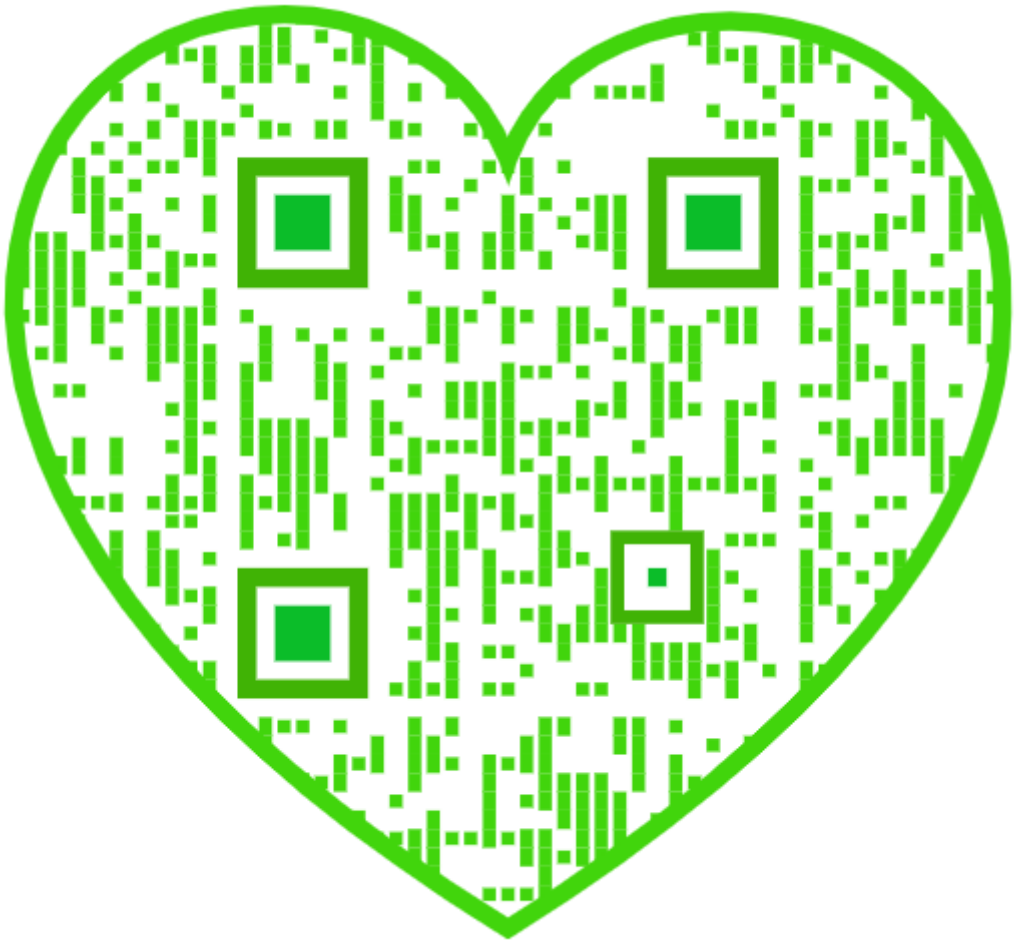
Printing:

ITS BIRTH AND GROWTH

By W. JAGGARD



Arnold Yates

PRINTING:
ITS BIRTH AND GROWTH

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Incipit epistola sancti iheronimi ad paulinum presbiterum de omnibus diuine historie libris. capitulū primū.

Frater ambrosius tua michi munuscula ferens. deuulit sil et suauissimas tras. q̄ a principio amicicie. fide ꝓbate iam tidi z veteris amicicie noua: ꝓferebant. Dura enī illa necessitudo ē. z xp̄i glutino copulata. q̄m non vanitas rei familiaris. nō p̄cia tantum corpoꝝ. nō lbidola z palpās adulacō. sed dei timor. et diuinaꝝ scripturarū studia conciliant. Legim⁹ in veteribz historijs. quosdā lustrasse ꝓuincias. nouos adisse ꝓl'os. maria trasisse. ut eos quos ex libris nouerant: coram oculis viderēt. Sicut pitagoras emnphiticos vates. sic plato egiptū. z archita tarentinū. eandemq; oram vtalie. que quondā magna grecia dicebat. laboriosissime peragrauit. et ut qui athenis mgr erat. z poceus. ruiusq; doctrinas

Beginning of Gutenberg's 42-line Bible: St. Jerome's Preface.
(Phototype facsimile of the original in the Imperial Library at Vienna.)

Printing:

ITS BIRTH AND GROWTH

BY

WILLIAM JAGGARD

AUTHOR OF

'SHAKESPEARE BIBLIOGRAPHY'
'SHAKESPEARE'S FIRST PLAY'
'SHAKESPEARE'S PUBLISHERS'

and other Works

With illuminated facsimile of the Gutenberg Bible and a portrait of Caxton

LIVERPOOL: *At the* SHAKESPEARE PRESS
XCII Dale Street & XIII Moorfields

MCMVIII

PRINTING:

ITS BIRTH AND GROWTH

WHAT is printing? To-day, conceivably, one of His Majesty's Judges or a child of tender years only would ask this question; and if answer were required, the reply would probably be—"the practice of taking copies by means of impression."

Ere the twentieth century is much older, the world will reach a point in history when it may, with some wisdom and justice, celebrate the quin-centenary of printing. In these days of pageants, jubilees, and festivals, there would be ample excuse if such a commemoration made more dust and noise than usual, for we owe much more than we commonly acknowledge to printing.

Wondrous art, which crystallises for us the fleeting thought on a fragile bit of paper; which symbolises all the hidden emotions of the human heart; which can compel in turn willy nilly, on a single page, our laughter or tears, anger or pity, love or hatred, scorn or sympathy. Printing is a luminary, lacking which life is merely a stunted, deformed existence. A few chance words in print will lead men to endanger or sacrifice their lives at the pole or in the tropics. A selfish news-sheet may inflame a continent and embroil two otherwise peaceful nations in war and ruin. So while exercising an enormous power, the press also carries a terrible responsibility, for it bears millions of human lives and millions of treasure in its keeping.

Glancing back over the last five hundred years, it is borne in on one that the invention of typography did more to purify humanity and make for the goal of common good than any art yet planned by man. If we cast back to the dark ages, it is difficult to imagine humanity attempting to emerge from barbarism and savagery without the all-powerful agency of printing. History tends to show that black ink transformed the black-hearted brute into a white man; that its gentle power chastened and shaped the white man into something resembling a scholar, and then came reformation, light, and beauty refreshing the earth. Under the all-benign influence of this magic pigment, the ancient arts of Egypt, of Greece, and of Italy sprang anew into being, bringing healthful, throbbing life and prosperity where aforetime had been wretched thraldom and pitiful existence. After the mediæval eclipse—that long spell of abysmal

ignorance and darkness—came the Renaissance or new birth, which marks the transition in history from the old régime to the new. It was as a brilliant sunrise after a pitch-black night. In England itself, as throughout Europe, the notable growth of learning was equalled by the appetite for or power of assimilating it among the general populace. So swift was the advance that the profession of letters in this kingdom seemed to attain its meridian within the course of almost a single century, judged by the quality of the output under enlightened Elizabeth. Shakespeare alone would have rendered famous for all time any age or nation, yet he was born less than a century after England's astonished eyes gazed upon its first printing press.

To the general question, "When was printing invented?" the average man answers, "In the fifteenth century," or thereabouts, for so inferior school-books and cyclopædias teach, without reservation. The average individual is much too apathetic to question what he sees in cold print, or to search in more reliable quarters for the origin of the various arts and sciences.

So, touching the art which gives him his education and religion, which affords oft-times his living, and (too rarely) his recreation, the individual is either supremely oblivious or heedless of its real source. He knows not (and cares less) that the magic art was employed in primitive form by the ancients; so long ago, indeed, that the fifteenth century is but as a kind of yesterday.

For over nine centuries the Chinese have practised printing by means of engraved pear-tree blocks, and in most parts of that empire to-day the natives prefer their old-fashioned method to the European manner. It is thought that they invented in the twelfth or thirteenth century moveable types of clay or wood, as Corean books dated 1317 still exist, printed by means of such instruments.

A friend showed the writer recently some marvellously-preserved specimens of Greek printing belonging to a period anterior to the birth of Christ. The work was connected with wine-making; the Grecian custom being to name the annual vintages after some well-known person, instead of dating them. Thus at dinner the special kind desired would be called for by name alone. The earthenware wine vessels were stamped upon the neck by the Greeks, while the clay was wet, with the name of some celebrity—Socrates, for example—the instrument used being a little wooden impress, an inch or two long, beautifully engraven.

In a much earlier epoch the art was familiar to the Egyptians, whose identical printing stamps have been unearthed from tombs at Meroe, Thebes, and elsewhere. In shape they resemble the wooden implement used by plasterers for smoothing their work, called a "derby." In the British Museum are several bricks found on the site of ancient Babylon printed in this manner. They were made apparently from muddy clay, mixed with chopped straw as binding, and baked in the sun.

The actual birth-date, therefore, of the twin-art of engraving and printing must be regarded as lost in obscure mists of antiquity, and so, curiously, this craft which records almost everything has omitted to record

the history of itself. Probably the idea of printing occurred originally by observing the impressions made by the feet on soft or wet ground.

Of one phase of printing, however, and the most important, because the most universal, we are not left in much doubt. Letterpress printing and the invention of adjustable types, as employed to-day, undoubtedly belong to the fifteenth century, and it is possible to fix their very genesis within a generation or so. Up to that time such books as existed outside China were formed solely through the aid of the pen, at much labour and no small expense. The copying of books and manuscripts was not confined to the monasteries, but offered a means of livelihood to many skilled and intelligent workers. This laborious and time-wasting system doubtless acted as a spur to the genius who invented or adopted adjustable types.

Particulars have come down the ages of many famous ancient libraries, consisting entirely of manuscript books. The Hebrews had their literary assemblages. Osmandyas King of Egypt built a library in his palace, as did also the Ptolemies. At Athens, Pisistratus, editor of Homer, erected a public library, afterwards transported by Xerxes into Persia, and eventually brought back by Seleucus Nicator to Athens. The collection of Ptolemæus Philadelphus numbered several hundred thousand rolls, all ruthlessly burnt by Cæsar's soldiers. At Constantinople, the Emperor Constantine erected a magnificent library, which was burnt by order of Leo Isaurus, and in those flames perished the 'Iliad' and 'Odyssey,' written in gold upon serpent's skin. At Rome, the most famous libraries were the Ulpian and the Palatine. A second gathering was formed from the remains of the first at Alexandria, reputed to have contained no fewer than seven hundred thousand books. This was totally destroyed by the Saracens, who obtained hot bath-water for six months by burning books instead of wood, by command of Omar, Caliph of the Saracens. In olden times every large church had its library. Pope Nicholas founded that at the Vatican in 1450. Destroyed by the Constable Bourbon at the sacking of Rome, it was restored by Pope Sixtus V., and was considerably enriched with spoils from Heidelberg, which city Count Tilly plundered in 1622.

Printing may be regarded as an advanced form of writing, which latter art Carlyle described as the most miraculous of all man's devices, adding that with the art of writing the true reign of miracles began.

In one respect, if no more, there is an unmeasurable gulf between now and five hundred years ago, apt to be overlooked. In ancient times, the individual with a message could speak only as far as his voice could carry. In mediæval times, only as fast as the pen could write. To-day, by calling in the aid of electricity and printer's ink, he may speak to all the world at once, and to many millions of people within the compass of comparatively few minutes.

The earliest dated example of paper printing known is the legendary picture of "Saint Christopher carrying the child Christ over a stream," dated 1423, now preserved at the Rylands' Library, Manchester; but whether this preceded or succeeded the "Biblia Pauperum" is a matter in dispute.

With a view to illustrating the dawn and development of letterpress printing, a little exhibition has been arranged at the Public Library,

Stratford-on-Avon, containing examples from the writer's collection extending back for about five hundred years. It begins with a facsimile of the "Biblia Pauperum," circa 1420, and ends with the opening of the nineteenth century. There is practically an unbroken sequence of the handicraft as carried on in various parts of Europe for the first four centuries. The one hundred and forty-five specimens shown have been selected, not for individual significance, but as being representative of their time, locality, and language. Thus the seventeenth and eighteenth century decadence in English paper and taste is in evidence, as well as volumes which bear a sinister significance touching matters of copyright and conscience. To typify the kind of author's copy supplied to compositors in olden days, an Elizabethan manuscript "commonplace book" is shown.

One remarkable local coincidence arises. In July, 1642, upon the outbreak of the Civil War, the then Lord Brooke, of Warwick Castle, was held responsible by Parliament for the supply of Warwickshire ordnance. To-day the present Lord Brooke, a worthy descendant of the "King-makers," is taking an active part in the new Territorial force for the same district. So history, like fashion, repeats itself.

Most of the old centres of printing in Europe are represented by exemplars of different periods. A close comparison of the latest with the earliest specimens will show that the first printers had little or nothing to learn from nineteenth century workmen, in spite of pioneer hardships in primitive machinery and plant. In most of the early samples there is the "thinking" touch, that strong character or individuality which seems lacking in most modern work; and this remark applies to nearly all handicrafts of the early ages. In those days the workman appears to have put head, heart, and soul into his work. Now-a-days he too often acts as mechanically as the monotype.

"Of the influence of books," quoting from G. B. Rawlings, "this is not the place to speak. No-one who loves books needs to be told to how many magic portals they are the keys, while he who loves them not would not understand for all the telling in the world."

Brief particulars of the exhibits are appended.

ILLUSTRATIONS

ILLUMINATED FACSIMILE OF THE GUTENBERG FORTY-TWO LINE BIBLE, 1455. The earliest dated book - - - - - *frontispiece*

PORTRAIT AND DEVICE OF WILLIAM CAXTON.

This device or merchant's mark first appeared in the Sarum Missal, 1487, and is supposed by some to have a mathematical bearing. The writer thinks it may represent a mediæval scythe, or flail and sheaf-band, typical of the "golden grain" Caxton garnered in his hundred publications.

W. R.

EXHIBITS

BIBLIA PAUPERUM [Bible of the Poor]
Haerlem : Laurence Coster [1420-35]
Printed by means of engraved wood blocks, before the invention of divisible types, and hence known as a Block Book.

HIERONYMUS. Exposicio in Symbolum Apostolorum
Oxford : Theodore Rood, 1468 [1478]
The first book printed at Oxford. Owing to the misprinted date, it is sometimes put forward as the first work printed in England.

LE FEVRE. Recuyell of the Historyes of Troye *Bruges*, 1474 ?
The first book printed in English ; likewise the first printed by Caxton.

LIFE OF JASON *Westminster : William Caxton*, 1476-77

BOETHIUS. De Consolatione Philosophiae. Trans. by G. Chaucer
Westminster : William Caxton, 1477
Shows the first two founts of type used in England.

CATHO pro pueris *Westminster : William Caxton*, 1480

ANDREAS (Anthonius) Super Duodecim Libros Metaphisica Aristotelis *Ln.: John Letton*, 1480
The first book printed in London.

AUGUSTINUS (Sancti) Sermones [Rubricated by hand]
Strasburg : M. Flach, 1480

CATON. Trans. by Bennet Burgh
Westminster : William Caxton, 1483
Exhibits Caxton's types Nos. 2 and 4.

VORAGINE. Golden Legend *Westminster : Wm. Caxton*, 1483

CHAUCER. Canterbury Tales. [Ed. II.]
Westminster : William Caxton, 1484
The first edition to possess illustrations.

ORDER OF CHIVALRY *Westminster : William Caxton*, 1484

WATTON. Speculum Christiani *Ln : William de Machlinia*, 1485

BOKE OF SAINT ALBANS *Saint Albans* [*Printer unknown*], 1486
With the beautiful typographical device.

CAXTON. Device [Colophon of Missal] *Westminster : Caxton*, 1487

CHAUCER. Canterbury Tales *Ln: Richard Pynson*, 1491

SPECULUM VITE CHRISTI *Ln: Richard Pynson*, 1494

BARTHOLOMAEUS. De Proprietatibus Rerum
Ln: Wynkyn De Worde, 1496
With the famous Epilogue by De Worde:—
'And also of your charyte call to remembraunce
The soule of William Caxton, first prynter of this boke
In Laten tonge at Coleyn, hymself to avaunce
That every well disposyd man may theron loke . . .'

INFORMACŌN for Pylgrymes vnto the Holy Londe
Ln: Wynkyn de Worde, 1498

HORATIUS. Opera *Paris, c.* 1500

PHILELPHUS (Francisci) Satyræ . . .
Paris: R. et J. Gourmont, 1508

VALLA (Laurentius) Elegantiarum . . .
Strasburg: M. Shurer, 1517

AUREA ROSA *Lyons: W. Huyon*, 1521

GREAT HERBAL *Southwark: Peter Treveris*, 1526
Exhibits the printer's large pictorial device.

OVIDIUS. Heroidum Epistolæ . . . *Florence: P. Junta*, 1528

PLAUTUS. Mustellaria: Comedia *Venice: N. Zoppino*, 1530

BAYFIUS. De re Nauali *Paris: F. Stephanus*, 1537

GIUSTINIANO. Historia . . . dell' Origine di Vinegia
Venice: B. Bindoni, 1545

BOKE OF PRESIDENS, exactly written in maner of a Register
Ln: R. Grafton, 1545

GARIMBERTO. Problemi Naturali e Morali
Venice: V. Valgrisi, 1549

CHRYSOSTOM *Archbp.* (John) Aureæ in Psalmos
Antwerp: J. Steelsius, 1552

CICERONIS. Les Oraisons *Paris: J. Ruelle*, 1559

STURMIUS. Partitionum Dialecticarum *Strasburg: J. Ribel*, 1560

CICERONIS. La Retorica *Venice: L. Avanzo*, 1561

CASALIO. De Sacrificio Missæ *Venice: J. Ziletti*, 1563
In an unusually fine stamped vellum binding of the period, dated 1568, covered with pictorial emblematic panels in blind relief.

VIRGILIUS. Bucolica *Paris: A. Wechel*, 1572

VARAMUND. True and Plaine Report of the furious Outrages of Fraunce *Stirling* [*Anonymous*], 1573

TUSSER. Five Hundredth Points of Husbandry
Ln : R. Tottel, 1573
This book is supposed to have furnished Shakespeare with agricultural knowledge. It is a faithful picture of country and farm life in his boyhood.

AUGUSTINE.] Saint Austen's Manuell *Ln : J. Day*, 1574
Curiously printed throughout within quaint woodcut borders, the death's head employed varying on almost every page.

BOOKE OF PRESIDENS *Ln : R. Tottel*, 1575
Tottel issued the first English Anthology styled 'Tottel's Miscellany' in 1557.

SPRENGER. Malleus Maleficarum *Venice : J. A. Bertano*, 1576

CALVIN. Commentarie vpon 'Corinthians'
Ln : Harrison & Byshop, 1577

CALVIN. Sermons . . . of Free Election
Ln : T. Man & T. Cooke, 1579

CALVIN. Sermons on 'Timothie' and 'Titus'
Ln : G. Bishop & T. Woodcoke, 1579

ÆSOPUS. Vita et Favole *Venice : A. Salicata*, 1585

MIRANDULA. Illustrium Poetarum Flores . . .
Venice : G. B. Bonsadio, 1586

GUAZZONI. Andromeda : Tragi-Comedia
Venice : D. Imberti, 1587

SMITH. Commonwealth of England
Ln : J. Windet for G. Seton, 1589

PLAUTUS. Comoediæ . . . *Leyden : F. Raphelengius*, 1589

PSALTERIUM . . . *Leyden : F. Raphelengius*, 1591
A beautiful example of early Hebrew printing.

BROUGHTON (Hugh)] Treatise of Melchisedek, proving him to be Sem *Ln : G. Simson & W. White*, 1591

MORE. A Table, from the beginning of the World to this day
Cambridge : J. Legate, 1593
With autograph and memoranda by Edmund Waller the poet.

REMIGIUS. Dæmonolatreiæ . . . *Lyons : B. Vincent*, 1595
An extraordinary work on Witchcraft.

CONCIONES . . . *Lyons : A. de Villenevfve*, 1598

GRANADA (Lewis de) Memoriall of a Christian Life
Rouen : G. Loyselet, 1599
One of the earliest English books printed abroad by religious refugees from England.

ALVEARIE : [Collection of Witty and Useful Extracts in Prose and Verse from famous Authors] *Manuscript*, 1600-1700

MENGO. Flagellum Dæmonum *Lyons: P. Landry*, 1604
A rare work upon Exorcism.

SAINT-GERMAN.] Dialogue in English betweene a Doctor of Divinity and a Student in the Lawes *Ln: T. Wight*, 1604

BERNARD (Saint) Meditations *Ln: A. Johnson*, 1611
Arthur Johnson published the first edition of the 'Merry Wives of Windsor.'

WOLCOMBE.] Glasse for the Godly
Ln: T. Pavier for A. Johnson, 1612
The 'Glasse' has nothing to do with the Licensing Bill. It refers to a Mirror.

PERKINS. Damned Art of Witchcraft *Cambridge: C. Legge*, 1613

LANT. Daily Exercise of a Christian
Ln: Stationers Company, 1615
One of the few books issued by this Company, which comprised the leading publishers and printers of the time.

GOUGE. Whole Armor of God *Ln: J. Beale*, 1616

PRIMER, or Office of the B. V. Mary
Saint Omers: J. Heigham, 1619-21
A rare English liturgy, printed in Belgium.

BREVIARIUM MONASTICUM *Paris: J. Billaine*, 1620
Bound in quaint brass-edged binding of the period.

JACKSON. Raging Tempest stilled
Ln: J. Haviland for G. Edmondson & N. Vavasour, 1623
With curious engraved title-page.

TASSO. Gerusalemme Conquistata *Venice: A. Vecchi*, 1627

RUGGLE.] Ignoramus: Comoedia
Ln: T. H—, G. E—, and I. S—, 1630
Written to expose the arrogance and ignorance of the common English Lawyers. Twice performed before King James.

SLEIDAN. De Quatuor Summis Imperiis . . .
Leyden: Elzevir, 1631

PRYNNE. Histrio Mastix, or Player's Scourge, wherein is evidenced . . . that popular Stage Playes are sinfull, heathenish, lewde, ungodly Spectacles
Ln: E. Allde & W. Jones for Michael Sparke, 1633
For writing this work, Prynne, a Barrister, was struck off the Rolls, fined £5,000, had his ears cut off, and sentenced to imprisonment for life. This punishment would have cured most men of authorship, but Prynne wrote another work while captive in the Tower, was again fined £5,000, and branded with redhot irons on each cheek.

ARISTEUS. Auncient History of the Septuagint. Done into English by [Dean] John Donne *Ln: N. Okes*, 1633

SCHULTHEIS. Eine Ausfuhrliche Instruction wie in Inquisition . . . *Cölln: H. Berchem*, 1634
The author, whose portrait occurs on verso of the title, was a heartless exterminator of 'Witches' in that dark age.

CAMDEN. Remaines concerning Britaine
Ln : T. Harper for J. Waterson, 1637

HELPE TO DISCOURSE, or More Merriment mixt with Serious Matters *Ln : T. Harper for N. Vavasour*, 1638

BALZAC. Collection of some Modern Epistles
Oxford : L. Lichfield for F. Bowman, 1639

PLAUTUS. Comœdiæ *Amsterdam : J. & C. Blaeu*, 1640

PRYNNE. Antipathie of the Lordly Prelacie *Ln : M. Sparke*, 1641

SMITH. De Republica Anglorum *Leyden : Elzevir*, 1641

CERTIFICATE of Deputy Lieutenants for the County of Warwick of . . . Militia, Trained Bands, and Voluntiers
Ln : L. Norton & J. Field, 1642
Refers to Robert Greville, Earl of Warwick, the Parliamentary General who captured Stratford-on-Avon during the Civil War in 1643, but was killed in attacking Lichfield.

HUSBANDS. Collection of Remonstrances
Ln : E. Husbands, T. Warren & R. Best, 1643
With copperplate view of King Charles I. in the House of Lords, and a picture of the House of Commons beneath.

ASCHAM. Of the Confusions and Revolutions of Governments
Ln : W. Wilson, 1649
The author had the misfortune to travel as Ambassador to the Court at Madrid, where he was promptly murdered on arrival, notwithstanding his accommodating disposition.

CHARLES I. no Man of Blood *Ln : [anonymous printer]*, 1649

VIRGILIUS. Opera *Amsterdam : J. Blaeu*, 1650

HOBBES. Philosophical Rudiments
Ln : J. G— for R. Royston, 1651

BROWNE. Religio Medici *Ln : E. Cotes for A. Crook*, 1656

TASSO. Gierusalemmè Liberata *Rome : F. de Rossi*, 1657

PRYNNE. A Plea for the Lords . . .
Ln : Privately printed for the Author, 1658
By this title it will be seen that the idea of abolishing the House of Lords is no new thought to-day.

BAXTER. Five Disputations of Church Government
Kidderminster : R. W. for N. Simmons, 1659
One of the earliest volumes containing a Worcestershire imprint.

MORLEY. Sermon on the Coronation of Charles II.
Ln : R. Norton for T. Garthwait, 1661
With fine portrait of the King enthroned.

[Bound up with this is the]

FORM OF CORONATION of Charles II., King of Scotland . . .
Aberdeen : J. Brown, 1660

CHARLES I. Effata Regalia. Collected by Richard Watson
Ln: R. Horn, 1661
With a striking likeness of the King.

BARKSDALE. Memorials of Worthy Persons [including Sir Francis Bacon] *Ln: I. R—*, 1661

ATKYNS. Original and Growth of Printing *Ln: J. Streater*, 1664
With fine portrait of Charles II. enthroned. Relying on a misprinted date, the author attempts to show Oxford had a printing press some three years before Caxton's start. This is the first known English book on the typographical art.

LUBINUS. Clavis Græcæ Linguæ *Amsterdam: Elzevir*, 1664

PREYE. Le Bouquet d'Eden *Hanau [Prussia]: H. von Sand*, 1673

QUARLES. Argalus and Parthenia
Ln: Printed by J. R— for T. Rookes, 1677
Sir W. Scott relates in 'Woodstock' that this book was once the favourite study of swains and damsels throughout the country!

HORATIUS. Opera . . . ed. Joh. Minellio
Rotterdam: Widow of A. Leers, 1677

WEBSTER. Displaying of Witchcraft *Ln: J. M—*, 1677

MILTON. Paradise Lost [The rare Third Edition]
Ln: S. Simmons, 1678

FLORUS. Opera cum Notis Joh. Minelly
Rotterdam: Widow of A. Leers, 1680

BARNES. Catholico-Romanus Pacificus
Oxford: Sheldonian Theatre, 1680

CORELLI (Archangel) Twelve Concertos *Ln: I. Walsh, c.* 1680
These compositions exhibit high qualities, and won for him many honours, apart from his individual skill as a Violinist. A fine portrait serves as frontispiece. Engraven throughout on copper,

RALEGH (Sir W.) Remains *Ln: H. Mortlock*, 1681

WOODHEAD (Abraham)] The Gentleman's Calling
Ln: [anonymous printer: probably a piracy], 1682

ACOLUTH. Aquis Amaris Maledictionem
Leipzig: J. Brandl, 1682
With elaborately engraved frontispiece. A singular work upon the 'Water of Jealousy' and its effect on a woman.

BURNET. History of the Reformation
Ln: J— D— for R. Chiswell, 1683
The curious frontispiece exhibits portraits of King Henry VIII., K. Edward VI., Queen Mary watching Martyrs burn, and Q. Elizabeth.

HOBBES. Tripos *Ln.: M. Gilliflower, H. Rogers & T. Fox*, 1684
With red-ruled title, done by hand.

CASIMIR. Lyricorum *Cambridge: R. Green*, 1684

ERASMUS. Stultitiæ Laus [Praise of Folly]
Amsterdam: H. Wetstein, 1685

COOKE (James) Mellificium Chirurgiæ, or Marrow of Chirurgery
Ln : T. Hodgkin for W. Marshall, 1685
This famous Warwick surgeon translated Dr. Hall's 'Select Observations' in 1679, which contains cases in Shakespeare's family, John Hall being the poet's son-in-law. The above volume bears a fine portrait of Cooke.

RASTELL.] Les Termes de la Ley, or difficult and obscure words of the Laws and Statutes expounded
Ln : W. Rawlins, S. Roycroft & M. Flesher, 1685

ORDO BAPTIZANDI . . . pro Anglia, Hibernia et Scotia
Ln : H. Hills, 1686
A rare service book, printed in red and black.

GOODMAN. The Penitent Pardoned
Ln. : R. Norton for L. Meredith, 1689
With six singular copperplates, one depicting the Prodigal Son feeding on husks among the pigs.

JOHNSON. Julian's Arts to undermine and extirpate Christianity
Ln : J. D—, 1689
Condemned to be burnt. The author was unfrocked, fined £323 6s. 8d., whipped publicly from Newgate to Tyburn, and then left to cool his heels in the pillory.

DECKER. Spectrologia *Hamburg : G. Liebernickel*, 1690
A curious treatise on the existence of Ghosts.

ENGLISH LIBERTIES, or Free-Born Subject's Inheritance
Ln : S. Harris, 1691

BOYER. The Martial Field of Europe *Ln : T. Salusbury*, 1694

WITSIUS. Ægyptiaca . . . *Amsterdam : G. Borstius*, 1696
With finely-engraved copper title.

QUARLES. Unfortunate Lovers
Ln : C. Hitch & L. Hawes, c. 1700
An example of the decadence of English printing and paper.

MIEGE. Short French Dictionary *Hague : H. van Bulderen*, 1701
A tasteful piece of press-work in English from Holland.

à KEMPIS. De l'Imitation de Christ *Brussels : E. H. Fricx*, 1706

PRIOR. Poems on several Occasions *Ln : J. Tonson*, 1709

SOPHOCLES. Electra : A Tragedy. Trans. by Lewis Theobald [Shakespearean Editor] *Ln : B. Lintot*, 1714

BRATHWAITE. Drunken Barnaby's Four Journeys
Ln : J. Harding, 1716-1805
With finely-engraved comic copperplates.

FLINT. Examen Doctrinæ D. Johannis Simson
Edinburgh : Widow of J. Reid, 1717

Bible.] Les Pseaumes de David *Amsterdam : H. Desbordes*, 1721

KEACH. Travels of True Godliness *Ln : A. W— for J. Clarke*, 1723
Another exemplar of English decadence.

PATERCULUS. Historiæ Romanæ
Ln : J. Tonson & J. Watts, 1725

WYCHERLEY. Works [Pirated Edition]
Dublin : A. Rhames for P. Crampton, 1733
Above the average merit of Irish press-work at this period.

FONTENELLE & ADDISON. A Week's Conversation
Ln : A. Bettesworth (and others), 1737

DRAYTON [the Warwickshire Poet] England's Heroical Epistles
Ln : J. Hazard (and others), 1737
Styled by Heylyn 'the Ovid of England.'

CLARENDON. History of the Rebellion in Ireland
Ln : T. Cooper, 1740

RAY. Compleat History of the Rebellion
Manchester : R. Whitworth, c. 1746
The author was present at the Battle of Culloden with the Duke of Cumberland's Army.

BOOK OF COMMON PRAYER (in German)
Braunsberg [Prussia], 1749
Set in a bold black letter fount very similar to Caxton's type. The binding is curious.

ROWE. Devout Exercises. Edited by Isaac Watts
Ln : [anonymous printer], 1753

ADDISON. Dramatic Works *Glasgow : R. Urie*, 1760

VOLTAIRE. History of Charles XII. of Sweden
Glasgow : J. Knox, 1762

JONSON. Every Man in his Humour. With Alterations by D. Garrick *Ln : J. & R. Tonson*, 1765

CERVANTES. Historia de Persiles y Sigismunda
Barcelona : J. Nadal, 1768

GOLDNEY. Scriptural Counsel & Infallible Remedies
Ln : Privately printed, 1770
With copperplates ; one depicting the Devil in combat.
An extraordinary piece of printing ; every page is set in differing founts of type, no two being exactly alike.

FOX. Amser, a Diwedd Amser *Wrexham : R. Marsh*, 1784

YOUNG GENTLEMAN & LADY'S POETICAL PRECEPTOR
Coventry : M. Luckman, c. 1785

ALLEINE. Alarm to Unconverted Sinners
Ln : J. Buckland [and others], 1787

ABERCROMBIE. Garden Vade Mecum *Ln : J. Stockdale*, 1789

WATTS. Logick, or Right Use of Reason *Leeds : J. Binns*, 1792

INTERESTING MEMOIRS *Liverpool : H. Forshaw*, 1801

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